



COSMOS

March 25, 1991

Jane Mallett Theatre
St. Lawrence Centre
for the Arts
Toronto

82
YEARS
OF FINE
PRINTING
ELVIDGE

PRINTING COMPANY LIMITED
OFFSET & LETTERPRESS
1175 BATHURST STREET, TORONTO M5R 3H3
CALL: (416) 532-1159
FAX: (416) 532-6362

Printers to the Arts

Printing by Elvidge Printing

Cover stock generously donated by

Barber-Ellis



Division of Abitibi-Price Inc.

Fine Papers

OBUS Forme Ltd. is pleased to sponsor
this special concert of The Esprit Orchestra



OBUS Forme Vice President Brian Roberts and Esprit Concertmistress Fujiko Imajishi, incline an indispensable instrument against an incomparable invention.

The only thing between you, back pain and seating comfort is an
OBUS Forme.



OBUS Forme®

550 Hopewell Avenue, Toronto, Ontario M6E 2S6 (416) 785-1386



WELCOME

This is a very special evening for The Esprit Orchestra and all of the people who share in its dreams.

Cosmos is what Esprit is all about. Tonight, we proudly introduce a major work by a foreign composer to Canadian audiences; we bring to Toronto a piece of music by our own Music Director Alex Pauk; and we premiere two new pieces commissioned from eminent Canadian composers for this occasion.

This concert brings to a close Esprit's eighth season - a season with many special moments: thirty seconds of enthralled silence after Maureen Forrester's performance of Murray Schafer's touching *Adieu Robert Schumann*; Norman Symonds' vaudevillian acceptance of a clamorous ovation from high school students after the performance of his *From the Eye of the Wind*; and, this evening, the unveiling of The Esprit Orchestra's first recording, on CBC's prestigious SM5000 label.

This year, as always, it was the work of hundreds of people that soared the Orchestra to this plateau. I would like to thank the sponsor for this evening's performance, OBUS Forme Ltd. We also would like to extend a very special thank you to Suncor Inc., whose support helped make Esprit's first compact disc possible.

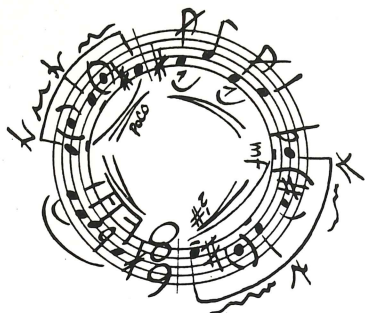
Mention must also be made of all of the businesses and individuals whose generous support helped to sustain the Orchestra throughout the season. Their names are displayed in their own section of this programme.

Most of all, I want to thank you, Dear Friend of Esprit. When you attend the concerts and share our passion, you give our work meaning and purpose. Enclosed with this programme is a preview of Esprit's 1991-92 season. We invite you to be a part of the excitement that is yet to come.

See you next season!

Sincerely,

Ellen Pennie
President of the Board



THE ESPRIT ORCHESTRA
Alex Pauk
Music Director and Conductor

COSMOS
March 25, 1991
Jane Mallett Theatre

PROGRAMME

COSMOS

An evening of music inspired by the Heavens.

Cosmos (1989) ***

Alex Pauk (Canada)

Sotto il Segno del Sole (1987) **

Anders Eliasson (Sweden)

In the Garden of Gaea (1991) *

Andrew MacDonald (Canada)

Scorpius (1990) *

R. Murray Schafer (Canada)

PLEASE NOTE, THERE WILL BE NO INTERMISSION DURING THIS EVENING'S PERFORMANCE

* World Premiere commissioned by The Esprit Orchestra with a grant from The Canada Council

** Canadian Premiere

*** Toronto Premiere

Tonight's performance is being broadcast live on CBC's **Arts National**, 94.1 on the FM dial. Following the performance, CBC's coverage will continue with the premiere broadcast of The Esprit Orchestra's first compact disc recording, to be unveiled at a reception in the lower lobby, immediately after tonight's concert.

All programmes are subject to change without notice.



COSMOS - Composer's Note

The initial impulse for writing *Cosmos* came as I sat looking at the stars from the edge of a lake in Northern Ontario. Not only was I witnessing the grand panorama in the heavens, but I was noticing the shimmering of starlight and moonlight on the waves of the lake. A gentle wind was moving through the trees behind me.

I began to imagine and sense the "music of the spheres" which conveys or encompasses the most delicate interrelationships of the elements in the cosmos as well as the most massive and forceful ones.

The introduction of *Cosmos* is built around an extended horn solo which in this case represents the solitary soul trying to perceive and comprehend universal forces both near and far. Gradually the horn blends more and more into varied layers of orchestration and overlapping formations of sound. Delicate lattices and massive blocks appear in the musical structure and represent the radiation and energy of galaxies colliding, merging, flaring or vanishing. Ultimately, the individual solo horn is no more than a forgotten, infinitesimally small entity in the complex and dense operations of the cosmic mix.

Throughout the piece, gongs and other ringing percussion instruments have been featured to create a sense of the "great chiming of the universe" which others have called the "music of the spheres".

Cosmos is dedicated to the memory of my dear friend Marguerite Pinney.

ALEX PAUK (Born 1945)

Alex Pauk's creative output spans a wide range of genres and stylistic tendencies. He has composed orchestral, choral and chamber music, radiophonic montages, electronic music, theatre pieces, film scores and incidental music for the theatre. His music has been performed and broadcast in Europe, the United States, the Soviet Union, Latin America and Canada. His works include various kinds of ethnic music in the contemporary idiom. For example, his orchestral work *Mirage* explores the folk music of Eastern Europe through a process of harmonic and rhythmic layering. The large radiophonic piece *Nomad* combines electronic and acoustic instruments in a multi-track mix portraying legends of the Middle East. *Magaru*, an early work, comes directly out of the composer's experiences in Japan. *Magaru* and other works such as *Beyond*, *Nebulae* and *Chant pour un Equinoxe* reflect another aspect of Pauk's work - one which develops a sense of meditative or "suspended" music. *Cosmos* is perhaps the most important and most representative piece in this vein.

A major new work of Pauk's, written for electric orchestra, will premiere in the 1991/92 season of Toronto's New Music Concerts.



SOTTO IL SEGNO DEL SOLE

- Note by Ove Nordwall

"Under the Sign of the Sun" is the English translation of *Sotto il Segno del Sole*, which is the title of Anders Eliasson's large one-movement work for woodwind ensemble (in threes), double-bass and five percussionists. The transitions between the five sections occur almost imperceptibly, and the composer prefers to refer to the "movements" as *gestalts* shown in various illuminations.

The unusual ensemble is not the composer's idea, but the commissioner's (Rikskonserter, Sweden). "But," says Eliasson, "if one receives a commission for, say, a piano concerto, it is appropriate to also include the piano."

But the nature of the ensemble is less decisive than one might think. Eliasson considers each new work "as a vessel into which the ocean of music empties its water." The first ideas he attempts to describe as something both clear and diffuse; something neither visually nor even acoustically tangible, with which he must struggle through seeking and testing to formulate so as to himself comprehend. The meaning - the true content of the music - then becomes inaccessible beyond its own wordless form. To speak of music other than in subjectively motivated comparisons - except in purely technical terms - is not, according to Eliasson, really possible.

Nevertheless he often gives his works more than purely descriptive titles. Though the cembalo quintet (1985) - to mention one of his best works in recent years - is called *Quintetto per il cembalo e quartetto d'archi*, the clarinet quintet (1980) is entitled *Ombra* (twilight, shadow, phantasm) and a work for strings which was written parallel to the sun sign piece in 1987 is called - as always, in Italian - *Ostaculi* (obstacle - one could also say restraining ropes).

By "Segno del Sole," Eliasson means the ancient cross symbol which has been recognized as a holy sign for thousands of years, but which in our time has been rendered unusable. He calls it the key to the conceptual world of the piece in which the blinding light, which gradually seems to appear as an aura in the empty space between notes, stands alongside clear-eyed resignation and the abandonment of all pretensions.

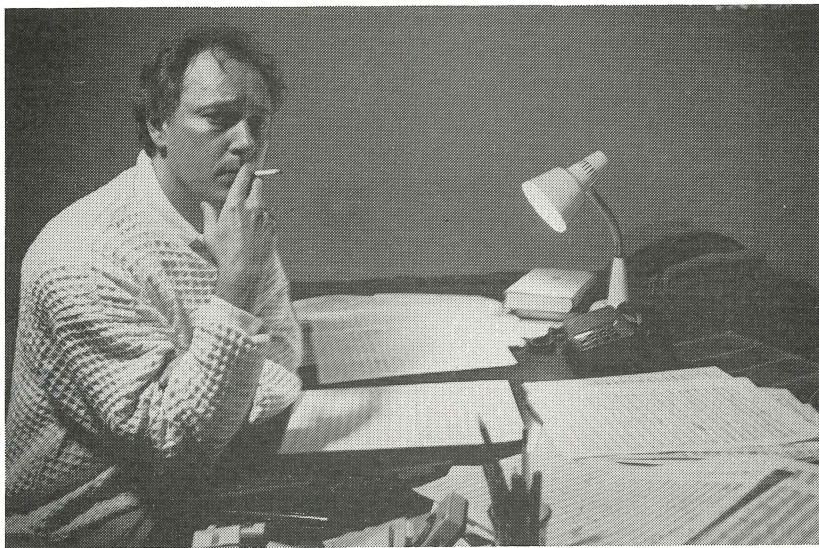
Common to both recent works (*Ostaculi* and *Sotto il Segno...*) are a nearly naive, simple, melodic character - "innocent," says the composer - and that Eliasson has gone a long way back to his own very beginnings, though now with experiences and memories from a long journey.



ANDERS ELIASSON

Born in Borlange on 3rd April 1947, he studied 1966-1972 at the State Academy of Music in Stockholm, where his teachers were Ingvar Lidholm (composition) and Valdemar Soderholm (harmony and counterpoint). He was a member of the Artistic Committee of the Electronic Music Studio Foundation (1972-1973). His distinctions include the City of Stockholm Artist's Fellowship in 1973, the Christ Johnson Prize in 1974 and the Royal Academy of Music Prize in 1983.

In a number of important works from the beginning of the 1970s onwards, Eliasson based his art on the concept of "logos", the implication being that his music was a bid to view existence in a holistic perspective. Ever since then his tonal language has possessed an inexplicable but unmistakable poetic impress which conveys an intensive spirituality. The essence of his working method is careful detailing, the removal of all superfluous matter and, instead, the utmost prominence for the most essential components. In style Eliasson's music has progressed from a terse, austere and tortuous structure to a broad fluency which includes everything from feverish intensity to ardent contemplative beauty. *Tider* (1973) is characterised by subdued verses, bizarre collisions of style and fragmentary content. *Canto del vagabondo*, written six years later, is a seamless, vigorously shaped music with several different strata gliding in and out of one another. This composition is a high watermark of his creativity but, still more important, it sets the course of his subsequent artistic development.





IN THE GARDEN OF GAEA - Composer's Note

Sitting alone in a luxuriant garden one night, experiencing its transformation during the transition from night to day, I began dreaming of Hesiod's creation myth and of Gaea, the earth goddess, whose breath still issues from the gaping earth at Delphi, and now in the mist of my garden...this garden "in obscuro" has become the unformed Chaos - uncertain shapes and colours, unpredictable movements - all hidden potential from which the enormous Gaea now emerges. She utters a haunting melody describing her essence while parthenogenetically giving birth to the tall mountains and barren waters. Then, in the pre-dawn stillness, when only the thoughts of birds are heard, she bears her son Uranus, the vast sky, as she sleeps.

She awakens to the sudden and rapid nascency of plants, birds and beasts as the smiling Uranus showers fertile rain down upon her from the mountains high above. This rain makes the streams and rivers flow and fills all the hollow places to form pools, lakes and seas. Thereupon up spring the multitudinous forms of life - all teeming and variegated yet each with some motif traceable to Gaea.

Upon seeing the giant Titans, the violent Cyclopes and the horrible Hundred-handed monsters commencing forth from Gaea, Uranus, in his loathing of them, stuffs them forcibly back inside her. In spite of her enormous size, Gaea groans mournfully under the increasing strain. Seeking revenge, she forges a sickle for her son Cronus, the cunning trickster, who waits in ambush. Now Uranus stretches over Gaea, drawing black Night behind him, intent on fulfilling his lustful desires. Cronus quickly reaches out with the sickle and shears the organs from his own father. As he throws these over his shoulder, drops of blood splash onto Gaea and from these sprout the Spirits of Vengeance and huge Giants. The genitals of Uranus finally fall into the great Ocean, and in the foam issuing forth from them a girl begins to grow. She develops into the beautiful Aphrodite who, emerging from the waves and spiralling upward, is soon enveloped by the celestial clouds.

Aroused from my slumber by the song of a nearby robin, I see my garden in the bright morning sun, alive and buzzing. Certain flowers have opened since yesterday and one has wilted and fallen to the ground.

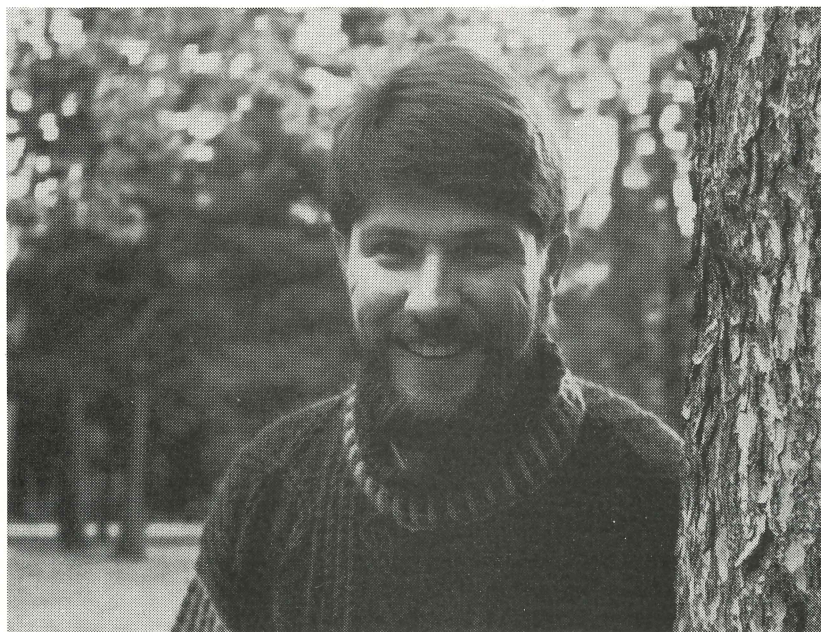
ANDREW P. MACDONALD (Born 1958)

Andrew P. MacDonald was born in Guelph, Ontario and there received his early musical education. His studies as a guitarist and composer continued in London, Ontario and later at the University of Michigan in Ann Arbor, where he received his Master of Music and Doctor of Musical Arts degrees in composition.



MacDonald has won many national and international composition contests, including the Washington International Competition for String Quartet Composition (2nd Prize) and the Omaha Symphony Guild New Music Competition (1st Prize). He has also won the Sir Ernest MacMillan Award on three occasions (two golds and a silver). He served as Composer-in-Residence for Bishop's University during 1988-89 and concurrently held the same title at the Canadian Opera Company, who staged the premiere of his one-act opera, *The Unbelievable Glory of Mr. Sharp*, in May 1989.

Recently, MacDonald was awarded a grant from Fonds FCAR for research into pitch-language strategies. Since 1986 he has gradually evolved the application of these upon formal structures, character delineations and pitch-collection migrations in an attempt to reconcile tonal allusion with the free chromatic and thereby create an all-inclusive language with maximum flexibility and fluidity. His works have been performed in England, Norway, France, the United States and Canada and have been broadcast by the CBC. A compact disc of his chamber music is scheduled for release on the S.N.E. label early in 1991. Also active as a professor of composition at Bishop's University, as a solo guitarist and as co-founder of l'Ensemble Musica Nova, MacDonald currently makes his home in the scenic Eastern Townships of Quebec.





R. MURRAY SCHAFER (Born 1933)

R. Murray Schafer, arguably Canada's most widely recognized and honoured composer, is not only a familiar name in Canada, but has had important performances throughout the world. His writings, particularly on music education and the world soundscape, have been translated into five languages. He is known not only as a composer, but as environmentalist, educator, literary scholar, visual artist and man of the theatre. These aspects of his work are often integrated in his large music theatre works such as *Princess of the Stars* and *Ra*.

Mr. Schafer's orchestral music reveals his ambivalence about the orchestral form. He has parodied its repertoire (*Son of Heldenleben*), sabotaged its concert hall conventions (*No Longer than Ten Minutes*), and introduced a real snowmobile on stage (*North/White*). In other works, he has added theatrical movement to the orchestra's performance (*Cortege*), and has scattered musicians, plus solo voices, to all corners of the auditorium (*Lustro*).

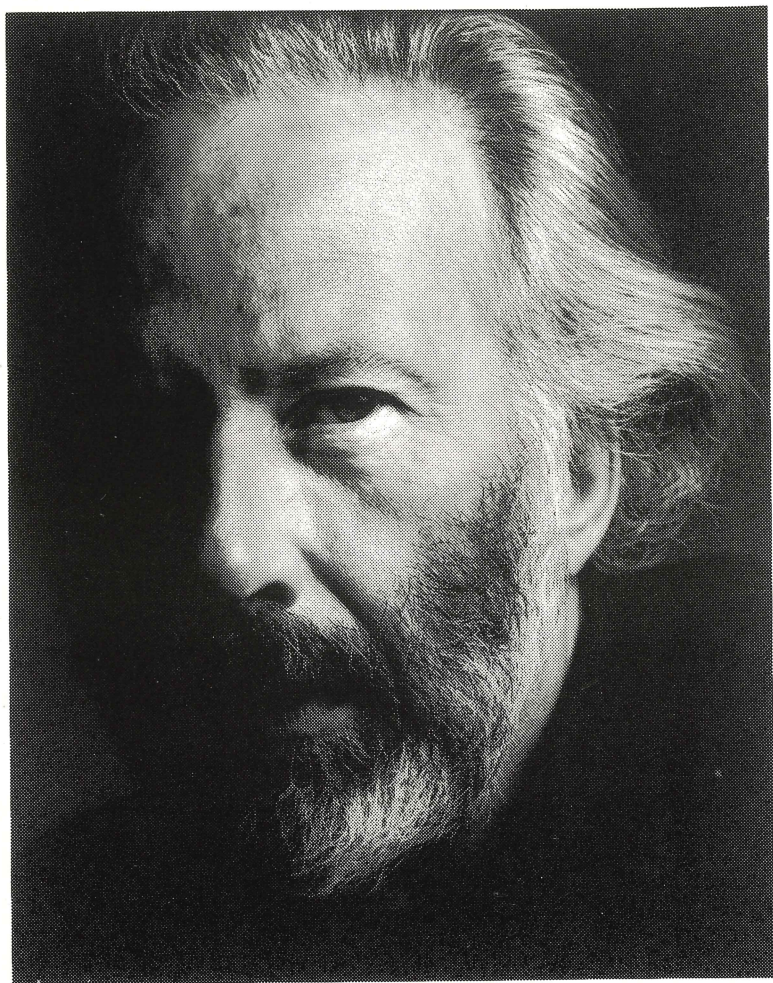
Mr. Schafer's honours include the Honegger Prize, the Fromm Foundation Award, a Guggenheim Fellowship, the William Harold Moon Award, the Jules Leger Prize, the Canadian Music Council Medal and the International Glenn Gould Prize.

SCORPIUS - Composer's Note

One of the advantages of living in the country is that one is less troubled by noise pollution and light pollution. The dome of escaped and unproductive light that arises over every city at night is the visual equivalent of the swill and swell of ambient noise released in the city by day. Night-time lighting has expanded much faster than the population in Western countries; by one estimate it has quadrupled in intensity every decade since 1960 as new human settlements are lit and overlit.

Like noise pollution, excessive lighting chokes off all appreciation of distance. It shrinks the world; everything seen or heard becomes finite, close and human-made. Only in the dark country sky are the stars released to their infinity. They appear so tiny; they make us feel smaller. They draw us into another universe, one we will never dominate, or destroy or even understand.

I have no idea why the present piece is entitled *Scorpius* or what its relationship might be to the constellation of stars which barely rises above the southern horizon on summer evenings. With Antares at its head, it appears vigorous and resilient, shaped like a fish hook. Is that why "my" *Scorpius* is barbed and unsettled? The Greeks said Scorpius stung Orion to death since he sets as Scorpius rises. Am I trying to sting someone with "my" *Scorpius*? I'll let the listener decide.





SOCAN

**Society of Composers,
Authors and
Music
Publishers
of Canada**

**Société canadienne
des auteurs,
compositeurs
et éditeurs
de musique**

The merger of Canada's two performing rights societies, CAPAC and PROCAN, is a blending of the best elements of two successful organizations. The objective is a stronger, more effective and unified society to enhance and protect the performing rights of copyright owners — composers, lyricists, songwriters and music publishers — and to better serve the users of music in an increasingly complex world.

41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6 • Tel: (416) 445-8700 • Fax: (416) 445-7108



ALEX PAUK - Music Director and Conductor

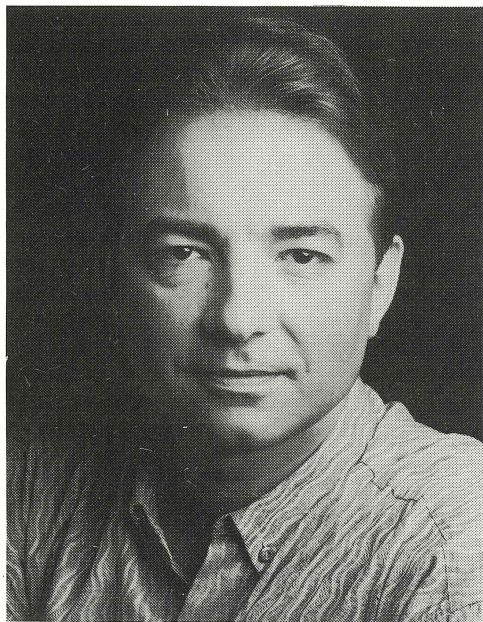


Photo - Linda Corbett

Alex Pauk has been a leading proponent of new music in Canada since 1971. After graduating from the University of Toronto's Faculty of Music in 1970, he participated in the Ontario Arts Council's Conductors' Workshop for two years, and did further work at the Toho Gakuen School of Music in Tokyo.

Both as a composer and a conductor, Mr. Pauk has been deeply involved with creating new music. As a founding member of such groups as Arraymusic and Days Months and Years to Come, he developed the skills and philosophy which lead to his founding The Esprit Orchestra as a primary force in the presentation of new Canadian music for orchestra.

Mr. Pauk's own orchestral compositions are widely performed. His works include concert music, film scores, radiophonic montages and music theatre pieces. Through his world-wide travels he not only brings diverse influences to his own creations, but is also able to search out music by foreign composers to present to Canadian audiences. At present, Mr. Pauk lives in his native Toronto and freelances as a composer and conductor in addition to being the Music Director of The Esprit Orchestra.



THE ESPRIT ORCHESTRA

March 25, 1991, Jane Mallett Theatre
Alex Pauk - Music Director and Conductor

Violin I: Fujiko Imajishi
(Esprit Concertmistress)
Carol Fujino
Marie Berard
Dominique Laplante
Jennifer Saleebey
Jared Erhardt

Viola: Valerie Kuinka
Rhyll Peel
Sylvia Lange
Beverley Spotton

Cello: Paul Widner
Elaine Thompson
Zoltan Rozsnyai
Timothy McCoy

Violin II: Diane Tait
Ron Mah
Jayne Maddison
Paul Zevenhuizen
Yakov Lerner
Janie Kim
Marie-Paule Parcells

Bass: Roberto Occhipinti
David Young
Robert Speer

Flute: Douglas Stewart
Christine Little
Maria Pelletier

Oboe: Lesley Young
Karen Rotenberg
Peter Voisey

Clarinet: Gwilym Williams
Richard Thomson
Greg James

Bassoons: Jerry Robinson
William Cannaway
Stephen Mosher

Horn: Gary Pattison
Guy Edrington
Debbie Stroh
Nancy Flood

Trumpet: Ray Tizzard
Robert Sutherland
James Gardiner

Trombone: Robert Ferguson
David Archer
Herb Poole

Percussion: Michael Cote
Blair Mackay
Beverley Johnston
Paul Houle
Bill Brennan

* The Principal Clarinet Chair is sponsored by Buffet Crampon.



THE ESPRIT ORCHESTRA

March 25, 1991, Jane Mallett Theatre

Honorary Director

President

Vice President

Secretary

Treasurer

Directors

Maureen Forrester

Ellen Pennie

Christina Becker

Constance Olsheski

Jeffrey B. Rintoul

Marilyn Field

Paul de Hueck

Alexina Louie

Robert Lundvall

John Pennie

Penny Shore

Sylvia Szasz

Barbara J. Thompson

Leeanne Weld

Music Director

And Conductor

General Manager

Alex Pauk

Gerard Seguin

The Esprit Orchestra is a member of the Ontario Federation of Symphony Orchestras, the Association of Canadian Orchestras and the Toronto Theatre Alliance.

THE BOARD OF DIRECTORS OF THE ESPRIT ORCHESTRA WOULD LIKE TO THANK THE FOLLOWING ORGANIZATIONS FOR THEIR SPECIAL CONTRIBUTIONS THIS EVENING:

All The Best Breads and Cheese (1099 Yonge Street)

The Coffee Tree Roastery and Espresso Bar (431 Spadina Road, Forest Hill Village)

Dakota Kitchens (417 Spadina Road, Forest Hill Village)

Dinah's Cupboard (50 Cumberland Street)

Dufflet's Pastries (787 Queen Street West)

The Original UpperCrust Bakery Cafe (413 Spadina Road, Forest Hill Village)

Primi Ristorante and Paul's Catering (425 Spadina Road, Forest Hill Village)

The Rosedale Diner (164 Yonge Street)

Telfer's Restaurant (212 King Street West)

Tipplers Restaurant (1276 Yonge Street)

A MESSAGE FROM SUNCOR

The Esprit Orchestra is a unique repository of talent, with its cadre of young musicians and repertoire of contemporary Canadian and International compositions.

As a founding patron, Suncor Inc. witnessed Esprit's launch in 1983. Since then, the Orchestra has grown and flourished, attracting an ever-widening and appreciative audience at home and on the international scene.

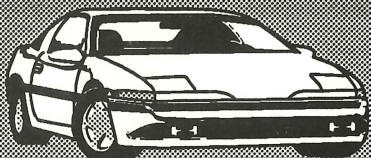
Under the skillful guidance of Music Director and Conductor Alex Pauk, Esprit became the hallmark of innovation among the music community. Its members are artists whose vision, commitment and tenacity truly reflect the Canadian spirit.

The production of this recording marks another first for this remarkable orchestra. Esprit's energetic and imaginative exploration of new music is an inspiration to all aspiring artists. Suncor is proud to play a supporting role in developing another of Canada's natural resources.



SUNCOR INC. IS THE OFFICIAL SPONSOR OF THE ESPRIT ORCHESTRA'S FIRST DIGITAL COMPACT DISC RECORDING.

TO BUY
OR LEASE?
CONFUSED?



What are your
automobile needs?

We've got the answers.

We've got the cars.

- All makes
- All models

Call us at 422-1222 or drop in
from 9 a.m. to 6 p.m. Monday
to Friday at 930 Millwood Road.



Dusky Howl, silk screen by Rick Beaver

**THE ARMEN GALLERY OF NATIVE AND
CONTEMPORARY CANADIAN ART,
CRAFTS AND GIFTS SALUTES
THE CONTEMPORARY CANADIAN MUSIC
OF THE ESPRIT ORCHESTRA.**

A Toronto custom:
People about to travel abroad visit
our gallery to purchase limited-edition
prints and other fine Canadian art
for friends in other countries
as far away as China.

Visit us. We're centrally located
at 16 Wellesley Street West.

**Mention the Esprit Orchestra
to get 20% off custom framing.**

Armen

Call us at 924-5375



ACKNOWLEDGEMENTS

**THE ESPRIT ORCHESTRA GRATEFULLY ACKNOWLEDGES
THE SUPPORT OF THE FOLLOWING:**

The Canada Council
Ontario Arts Council
Ontario Ministry of Culture and Communications
Toronto Arts Council
The Municipality of Metropolitan Toronto - Cultural Affairs Division
Toronto Board of Education
Mulvey and Banani International Inc.
Russell Design Inc.
Society of Composers, Authors and Music Publishers of Canada (SOCAN)
Suncor Inc.
M. Joan Chalmers
Max Clarkson
Arthur Gelber
The Laidlaw Foundation
The M. M. Webb Foundation
The McLean Foundation
The Charles H. Ivey Foundation

Thanks to the following for their special contributions:

Affair Party Rentals
Agropur Co-operative
Armure Studios
Barber-Ellis Fine Papers
Bay-Bloor Radio
Catering by Contemporary
Carol Bentley
Linda Corbett Photography
Cultural Support Services
Delf Blue Veal
Elvidge Printing
Face Typographers Inc.
Michael's Mussels
Neilson's Dairy
The Orford String Quartet
Ontario Produce Company
Passage Productions
Proving Graphics
Russell Design Inc.
Whyte Hooke Papers
Barrie Zwicker



INDIVIDUAL SUPPORTERS

Benefactors of The Esprit Orchestra

Paul de Hueck
Doiron FLP
Marilyn Field
Maria Lui
J.W. Westaway

Patrons of The Esprit Orchestra

Christina Becker
Malca Gillson
Amy & Clair Stewart
Ray Taylor

Members of The Esprit Orchestra

Mr. & Mrs. W.O.. North Cooper
Chris Paul Harman
John Hill
Linda & Michael Hutcheon
Jean Lyons
Theresa & Stuart Morley
Rosemary & David Partridge
Lonnie Tate
Barbara J. Thompson
David Waterhouse

Friends of The Esprit Orchestra

Fernando Baldassini
Harry Freedman
Phyllis Grosskurth
Jill Humphries
Indal Limited
Ron Mann
Micki Maunsell
Ronald J.C. McQueen
Ellen Pennie
Michael St. Hill
Tom Sheridan
Barbara and John Sutherland
Margaret Van Eerdewijk



St. Lawrence Centre for the Arts

ADMINISTRATION:

General Manager
Assistant General Manager
Controller
Assistant Operations Manager
Programming Co-Ordinator
Promotions Co-Ordinator
Assistant Administrator
Receptionist

Michael Noon
David Wallett
Dorothy Carter
Scott Lawrence
Joanne Lindsay
Kent Martin
Pamela Lewis
Judy Cable
Diane England
Chris Mousseau
Mairi Stevenson
Scott Molnar
Pauline Friesen
Alison Smiley, Linda Cable

TICKETS SERVICES:

Ticket Services Manager
Asst Manager/Services
Asst Manager/Administration
Asst Manager/Group Sales
Subscriptions Manager
Subscriptions

Sandra Hodnett
Randall D. Williams
Carol Hutchinson
Kyril Stoikopoulos
Greg Elliott
Francis Carvalho

FRONT OF HOUSE:

House Manager
Night House Manager
Food and Beverages Manager

William Milne
Marcia de Gannes
Heather Young
Elaine Hale
Ken Taylor
Vivianne Cowley
Walter Polluck

SYSTEMS:

Systems Manager
Systems Operations Assistant
Senior Accountant

ACCOUNTING:

Accts/Box Office & Receivables
Accts/Payroll and Payable
Box Office Treasurer
Junior Accounting Clerk

PRODUCTIONS & MAINTENANCE - JANE MALLETT THEATRE: BOARD OF MANAGEMENT EXECUTIVE:

Head Technician
Asst/Swingman
Maintenance Manager

Chairman
Vice-Chairman
Vice-Chairman
Treasurer
Secretary
Director Emeritus

Barry Smith
Mark Appel
William Peden
Lloyd Weiss
Aaron Milrad
Ernest Balmer

DIRECTORS:

Brian Beirne, Councillor Kay Gardner, Judith Hendry,
Paul Le Forestier, William Lord, Judy Simmonds,
Marlene Smith, Margaret Swaine, Christie Turkewych,
Councillor Michael Walker

The St. Lawrence Centre for the Arts is Toronto's Civic Cultural Centre owned by the City of Toronto and managed by a volunteer Board appointed by the City.

Latecomers will not be admitted until a suitable break in the performance. This is done at the discretion of House Management.

The use of photographic equipment, personal stereos or recording devices is strictly prohibited by law in this theatre. Please check them with House Management.

The St. Lawrence Centre does not accept responsibility for lost or stolen articles.



ESPRIT EXTRAS . . .

TOWARD A LIVING ART

The Esprit Orchestra offers many exciting educational opportunities through its **TOWARD A LIVING ART** programme. This programme guides younger audiences through both familiar and more challenging musical terrain in a comprehensive and enjoyable way. Our activities include:

In-class visits by professional Canadian composers;

Special workshops and rehearsals with high school orchestras and The Esprit Orchestra;

Invitations to attend Esprit's rehearsals;

Student group rates for all regular Esprit concerts, and

Special afternoon school concerts.

On Tuesday, March 26, following the final performance of its 1990/91 season, The Esprit Orchestra will hold its first concert for an all-student audience.

The educational event, to be held at Humber College Auditorium, will feature works taken from the last programme of the season, including *Scorpius*, *Cosmos*, and *In the Garden of Gaea*. The concert is open to all educators and their students, and people wishing to order tickets should contact the Orchestra directly.

If you are an educator, student or parent, and would like more information about the **TOWARD A LIVING ART** programme, please contact the Esprit offices.

COFFEE CHATS

Esprit holds **COFFEE CHATS** prior to each concert. These informal gatherings give members of the public an opportunity to meet composers, musicians, and our conductor in a musically informative social context. For more information, or to ensure that you receive an invitation to the next Coffee Chat, please visit our table in the lobby, or call our office.

The Esprit Orchestra:

Chalmers Building, 35 McCaul Street, Suite 410
Toronto, Ontario, M5T 1V7
(416) 599-7880 FAX (416) 977-3552

The Principal Clarinet Chair is sponsored by
Buffet-Crampon



makers of the world's finest clarinets
Available in fine music stores.

The Leading Edge:

ESPRIT: MUSIC PAGES: LITERATURE

Visit us for books and magazines
on a wide array of subjects:
From fiction to film, cooking to
cultural theory.

PAGES

256 Queen St. W. at John
Toronto / (416) 598-1447
Monday to Saturday 10 to 9:30
Sunday 11 to 6

Every Esprit Orchestra concert
in the Jane Mallett Theatre
is an open ear concert.

We support Canadian
composers and musicians.

Our business is
improving public understanding,
through the news media,
of the widest possible
range of subjects.

To list your organization
in Sources, call 964-7799

SOURCES

The Directory of Contacts for
Editors, Reporters and Researchers



OBUS Forme®

I love all music -- mostly.

In particular, I enjoy listening to easy music when driving my car, whistling and singing along, classical music as background to dining and as pure enjoyment at a live concert.

Often, when attending a concert, I have wondered why it is that orchestra members can produce such wonderful music while sitting on such uncomfortable chairs. Of course, being in the back rest business, my thoughts tend to wander that way.

We are therefore happy and proud to sponsor The Esprit Orchestra and to provide its members with the OBUS Forme back rest for this evening's performance.

OBUS Forme is a lightweight, portable back rest that can prevent and reduce back pain. It conforms to the natural contours of the spine, pushing it into the correct position and allowing it to relax.

The Esprit Orchestra is unique in its quest to provide a forum for contemporary music. It is superb -- with or without an assist from OBUS.

Frank Roberts

Frank Roberts
President

**550 Hopewell Avenue • Toronto • Ontario
• M6E 2C6 • (416) 785-1386**